



From the Director

This issue of *NH Arts* focuses on individual artists and creativity. According to the U.S. Census, New Hampshire is home to about 12,000 artists, which includes arts educators, graphic designers, and architects, as well as creative writers, visual artists, musicians, dancers, actors, and others who derive most of their income from art-making. As you will see on page 9, we have re-instituted an Individual Artist Advisory Committee to help us identify services and programs that best work for all types of artists living in New Hampshire. The committee is reviewing everything from the way we administer artist grants and rosters to the pros and cons of re-instituting an Artist Retreat. We will also be asking the committee to identify the issues, such as housing and health insurance, which most concern New Hampshire artists. Artist Services Coordinator Julie Mento will be taking the committee's recommendations to the State Arts Councilors during this year for implementation in fiscal years 2004-2005. So if you are an artist and you have some ideas of your own that you would like us to consider, please feel free to contact Julie with your suggestions, jmento@nharts.state.nh.us.

Only about 3,000 of New Hampshire's 12,000 artists have found their way on to the Arts Council's mailing or e-news lists. Even fewer apply for grants, rosters, or percent for art projects. Although we do not have a great deal of money to give out, we do have a great deal of information on artist resources and can provide ways for New Hampshire artists to connect with each other, strengthening the state's arts community. We would like to see many more artists connect with our services. To help us achieve this, please share information about us with all of your artist friends and acquaintances. We would love to share our e-news with all 12,000 artists who contribute so much to New Hampshire's quality of life and to have each one be part of our virtual individual artist advisory committee.

Rebecca L. Lawrence

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Meet the 2003 Fellows

The New Hampshire State Council on the Arts is pleased to announce the Individual Artist Fellows for 2003. Each of these six artists will receive a \$5000 Fellowship Award in recognition of artistic excellence and professional commitment. Panels made up of other artists with expertise in appropriate disciplines reviewed work samples from 129 applicants, most of whom were literary or visual artists, to choose the six new Fellows. Professional New Hampshire artists in all disciplines are eligible to apply for this annual award. The next deadline is May 2, 2003.

Richard Haynes Jr., Caran D'ache artist, Portsmouth (on the cover)

Visual storyteller Richard Haynes, Jr. grew up in South Carolina, where his father still lives and where he began learning stories that would shape his work. Father and son remain close. When we called to congratulate Haynes about his award, his first thought was to share the news with his father. "I can't wait to tell him," he exclaimed.

Haynes makes a strong impression with his warm smile, firm handshake and powerful and engaging voice. He easily switches from one subject to another but every topic eventually relates to art. The power of the visual brings his world alive. "Art does not reproduce the visible world, it makes the world visible," he says. Haynes recalls the early experience that sparked his passion for imagery. "The first movie I got the opportunity to see was Ben Hur," he reminisced. "The lights went down, the screen lit up - it was magical! That was it. That was the bulb. I went home and told my mom that I wanted to be a photographer. I had to get a camera." That Christmas morning he found a Kodak Brownie under the tree. He has been creating images ever since.



Photos by Marita Haynes

Richard Haynes, 2003 Fellow



Hot Day in the Field

Session 1

Haynes, who lives in Portsmouth with his wife Marita, was educated in New York City. He holds a BFA in Fine Arts in painting and printmaking from Herbert H. Lehman College and an MFA from Pratt Institute. He has worked as staff photographer for CBS and as an art buyer for Holt Reinhart. Private collectors of his work include Harry Belafonte and Al Gore and his work can be found in corporate collections as well. Under his own company, RMIP (for Richard and Marita International Photography), he freelances as a photographer and illustrator for almost every major text book publisher in the country, including Prentice Hall, Houghton Mifflin and Macmillan.

Haynes's drawings, created with Caran D'ache oil pastels, feature timeless images of migrant workers, jazz musicians, family portraits and sweet grass basket-makers. His bold colors that saturate clean shapes and silhouettes, give expression to figures that lack facial features. By eliminating faces he creates archetypes that reflect the facelessness of America. "I keep my subjects faceless because there are no eyes to tell the story; every stroke, shape and gesture in each piece is important," he says.

He is inspired by Matisse's "cut-outs," and also by the works of Aaron Douglass, William H. Johnson, Jacob Lawrence, Mel Bolden, David Hockney and Milton Avery. Although his works seem light-hearted, their subject matter is not. "We look at life and see that the adversarial side wants to show us nothing but ugliness," he explained. "I think we need to take the negative and turn it into positive."

This New Hampshire State Council on the Arts Fellowship will allow Richard Haynes, Jr. to complete his new series of works on the Underground Railroad.

Katherine Towler, fiction writer, Portsmouth



Photo by Richard Haynes, Jr.

Katherine Towler, 2003 Fellow

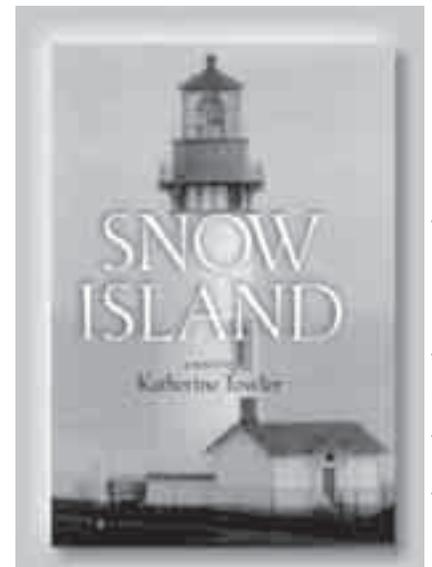
Katherine Towler grew up in the Chelsea neighborhood of New York City. Although it's a huge city, she points out that each neighborhood is self-contained. "We knew all the shopkeepers in our neighborhood, and all the kids who attended my school gathered at the bus stop every morning," explains Towler. "There was a small town feeling to it, though you also had everything that New York offers." In the summers, she spent time with her family in Rhode Island. She returned as an adult in the spring of 1988 and took up residence on a small island in Narragansett Bay with a "year round population of 125 people and 300 deer." It was the perfect setting for Towler to focus on her writing.

Snow Island, Towler's first novel and first published book, grew out of the time she spent on the island. "I lived there for a month in the spring and spent the time writing, reading and traveling around the island by bicycle," she recalls. "I did not intend to write a novel set during World War II, though this is the shape the story eventually took. I began with a collection of stories drawn from what I learned about the history of the island and observed of the islanders' lives, most of whom were either *quahoggers* [a large clam] or construction workers employed by the summer people."

Written over the course of eight years, *Snow Island* tells the story of a 16-year-old girl and a reclusive World War I veteran who live on Towler's fictional island during the first years of World War II. *Snow Island* has been selected as a *Barnes and Noble Discover Great New Writers* title, a *Borders Books Original Voices* title and a *Book Sense 76* pick, the list of recommended titles from independent book-sellers across the country.

Towler has received numerous awards for her writing, including fellowships from Yaddo and the MacDowell Colony, and achievement awards from the Virginia Center for the Creative Arts and the Bread Loaf Writers' Conference. She has described her work as "an exploration of the territory of what it means to be human." Towler's Fellowship from the State Arts Council will enable her to take a leave of absence from her work as a freelance writer in order to continue work on her second novel, a sequel to be a part of a planned *Snow Island* trilogy.

"I have always been interested in the way place shapes people's lives. As I have grown older, I have become drawn increasingly to out of the way places where the past is still present. In small towns throughout New England and other parts of America, you can find people who still grow and can their own food, who do not care about the latest styles in New York or Los Angeles, who live in ways not that far removed from what their grandparents knew," Towler says. "*Snow Island* is my attempt to bring such a place and its people to life. The quiet of the island and its distance from much of what defines contemporary American life helped me imagine an era before my own birth. As I walked and bicycled the dirt roads, watched the tide change and listened to the foghorn, I felt that I had stepped out of time. The emptiness of the island and the days I spent there freed my imagination."



Cover design by Dorothy Carico Smith

Snow Island, Katherine Towler's first novel

Ryan Parker, jazz pianist & composer, Dover

At 28 years of age, New Hampshire native Ryan Parker is the youngest artist ever to receive a Fellowship award. Parker studied both classical and jazz piano at the University of New Hampshire with 2002 Fellowship recipient Professor Christopher Kies. He attended the New England Conservatory (NEC) under scholarship and completed his Masters of Music in Jazz Studies there.

While at NEC he studied with Panamanian pianist Danilo Perez and classical pianist John Sakata. He has played with some of the finest musicians in Boston, including trumpeter Herb Pomeroy, also a long-time educator at the Berklee College of Music. Parker now currently teaches jazz piano and coaches chamber jazz ensembles at the University of Southern Maine.

Me and Myself was the first in a long list of independent recording projects. In this solo outing, he combines the impressionism of Ravel's "Jeux D'eau" and "La vallee des cloches" with the compositions of Thelonious Monk, Oscar Peterson and Bill Evans. His most celebrated recording, "Deep Oceans" on the K&R label, includes Herb Pomeroy on trumpet, Chris Van Voorst Van Beest on bass and Les Harris, Jr. on drums. "The piano is a very self-gratifying, central instrument in the jazz trio," explains Parker. "I guess I like the control, being the leader. But the piano can stand its own ground as a solo instrument too. It's a beautiful thing."



Photo by Julie Mento

Ryan Parker, 2003 Fellow



Photo by Julie Mento

Ryan Parker plays his Boston piano



CD Cover design by Ryan Parker

Compact Disc *Deep Oceans*

He reminisces about his growing years at Manchester's West High School, "My fingers grew to be so long, they got in the way. I was always slamming them into doors...it was either basketball or piano," he said. "As the other [basketball] players surpassed me in skill, I found myself superior in my piano playing. The solitude of the piano drew me in, I have been playing ever since."

He takes great pride in the fact that he produces, writes, arranges, records, plays, masters, and designs the cover for each of his recording projects. This New Hampshire State Council on the Arts Fellowship will assist Parker in achieving his goal of passing on the language and tradition of jazz to high school students across the state.

Craig Stockwell, painter, Keene



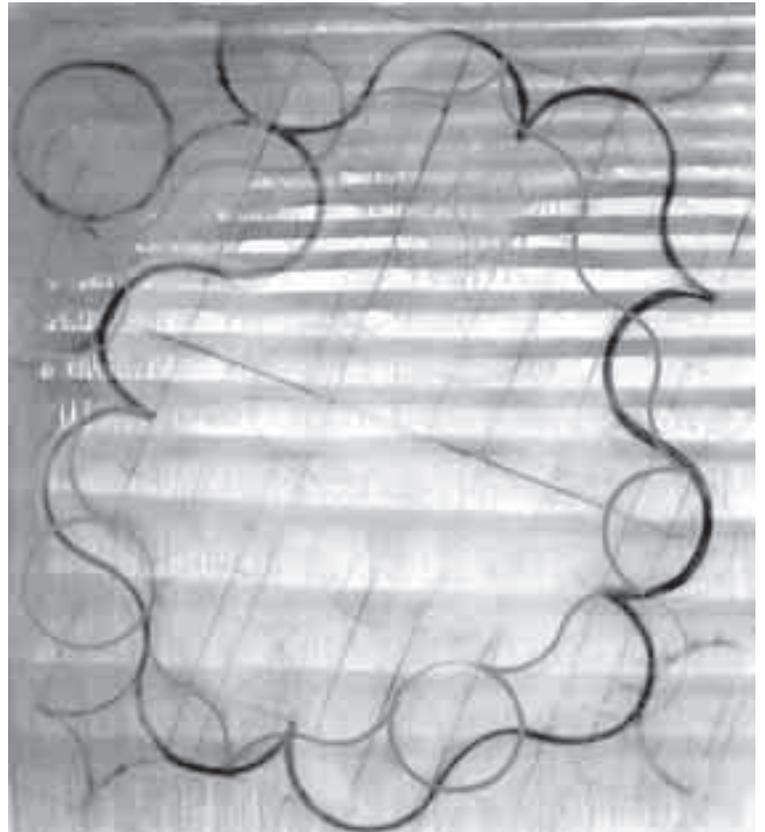
Photo by Al Karevy

Craig Stockwell's method of working is to confine himself to the limitations that have evolved in his art over time, noting that his focus is on "the results possible from a committed relationship defined by boundaries." He starts with arbitrary patterns and develops color and space based on his self-imposed rules. In a recent *Art New England* feature, he further explained, "With painting pushed to the margins of artistic discussion and presumed dead, it is actually able to work as a medium less concerned with the meaning of art. In our current culture, effective expression comes mostly from the margins; in a curious way, painting has thus achieved the possibility of becoming more meaningful by being less important."

Born in Cambridge, Massachusetts, Stockwell has been active as an artist since completing his studies at Rhode Island School of Design in 1975, where he studied with Dale Chihuly. After numerous successful shows in New York City, where his works were exhibited alongside those of Louise Bourgeois, Mark DiSuvero, Jackie Ferrara and Alan Saret, he moved to Spain in 1986 with his wife and newborn daughter. They returned to the United States two years later with two more daughters, and settled in Keene.

Craig Stockwell, 2003 Fellow

He received his MFA from Vermont College in 2000 and in 2001 his work was included in the *Drawing Invitational* at the Nielsen Gallery and at the *2001 National Prize Show* by the Cambridge Art Association. His painting *The Grief of Man* won the E. R. Aubrey Award for painting at the 52nd Annual New Hampshire Art Association Exhibit. He currently teaches Fine Art at Keene State College. This New Hampshire State Council on the Arts Fellowship will allow him more time to seek out exhibit opportunities and help pay for materials, framing and publicity.



Father / Son, oil on canvas

Lisa Bourbeau, poet, Frankestown

This Day

September 11, 2001
In Memory

Windows gone not dark
but into dust. The voices in fragment

hoarded, replayed, relayed...
This is what circles

like blood through the heart: all
motion denied, the wait, and crumbs

of mortar, hand to hand
to hand, while into eclipsed air,

fiery histories are gathered
and sown, tomorrow's

wheat. One world in four
parts, traded

for another by an other
hollowed to puppet

from skin. This day, scattered to
pages, charred, floating,

shattered to memories.
Will never sleep. Into a shimmer

of missing edges, sun's descent
but hands that touch, then reach...

- by Lisa Bourbeau

Lisa Bourbeau lives on a hillside with five greyhounds and one "hellhound" (a mixed-breed much sweeter than the description implies). Fascinated by poetry since childhood, she was influenced by her late parents Arthur Bourbeau and Sheila Uhl, who have both passed away. The canvases of her father, a celebrated New Hampshire artist, line the walls of her home and burst with a vastness that informs her poetry as well. Uhl was a political activist and advocate for educational reform in New Hampshire and Massachusetts. She was a "total bibliophile," according to Bourbeau, and left behind an extensive library that awaits shelf space.



Photo by Julie Mento

Lisa Bourbeau with one of her five greyhounds, Angel.

Bourbeau's view of her work is similar to the way the award-winning poet C.D.

Wright regarded his own: "There is not much poetry from which I feel barred," said Wright, "whether it is arcane or open in the extreme. I attempt to run the gamut because I am pulled by the extremes. I believe the word used wrongly distorts the world. I hold to hard distinctions of right and wrong, also, that antithetical poetries can and should coexist without crippling one another." To Wright's statement, Bourbeau adds, "The poem I need to write is protean, constantly changing its shape, rearranging itself in new forms, under new light." Other inspirations include artist, editor, and publisher Lee Chapman, weaver Claudia Chase, and poets Charles Borkhuis, Ed Foster, Robert Haynes, Forrest Gander, John High, Patricia Fagnoli, and Hart Crane.

Poet Charles Borkhuis had this to say about her work: "Her unfailing poet's eye and ear bring quotidian details into a philosophical, revelatory awareness of the world at odds with itself in the very mode of its unfolding." Bourbeau's poem *In Which Nothing Warns You When You Are Going Astray* will be published in the winter 2002-2003 issue of *Ploughshares*. *Morning Walk* appeared earlier this year in *Yankee Magazine*. Her first book, *Of Spider Light, A Moonshell*, will be published by First Intensity Press in Spring, 2003.

Bourbeau heads a cleaning and maintenance company that services office buildings along the East Coast. Balancing those obligations with poetry is not easy and she hopes that her New Hampshire State Council on the Arts Fellowship will give her the freedom and opportunities to interact with other poets in the state. She plans to give public talks and readings where she can meet colleagues with whom she can "engage in further artistic correspondence."

Tim Gaudreau, conceptual eco-artist, Portsmouth



Photo by Lesley Gaudreau

Tim Gaudreau, 2003 Fellow

New Hampshire native Tim Gaudreau is passionate about the natural world and the responsibility he feels as an artist to advocate for environmental preservation. He recognizes the creation of art as one of the most powerful vehicles to express social commentary that inspires meaningful conversation about important issues. "It is the responsibility of the artist to communicate a relevant vision about our world and society," Gaudreau says.

With his visual awareness and recognition of the beauty of nature, he seeks to generate dialogue among artistic and non-artistic communities about social issues and practices. His photography presents unique and intimate perspectives of nature and people. At the same time, it urges us to recognize the often-overlooked environment surrounding us and raise awareness of our role in either saving or destroying it. "As cultural disconnection from nature continues to develop, it has become imperative that nature in art and art in nature provide a connection to the power and meaning of life," explains Gaudreau. "By re-instilling a respect for all and respect for the earth's resources, using fully that which we take and not taking more than we need, we can re-establish a harmonious relationship to Nature and enjoy lives of greater comfort, peace and health."

His public installations are intended to be discovered by unsuspecting viewers. They might be posted on a tree along a wooded trail or on a telephone pole along a city street. Gaudreau's audience is random and has no expectation or intention of encountering art. Some of these pieces resemble "Lost and Found" posters. His "Found" posters display fast food packaging in search for its rightful owner, or "Lost" flyers with images of old-growth forests posted in open spaces facing development. "Through my work, I ask for recognition of your own physical presence and connection to the land, our complicity in these specific situations and our interconnectivity to the entirety of life."

Gaudreau received an MFA from the Maine College of Art and a BFA from the University of New Hampshire. He intends to use his work to collaborate with community groups and inspire action for local issues. His Fellowship will help to fund materials and supplies, enabling him to continue his high level of productivity and his exploration of cultural attitudes toward nature. Gaudreau quotes Thoreau's *Walden*, "Not till we are lost, in other words, not till we have lost the world, do we begin to find ourselves, and realize where we are and the infinite extent of our relations." 



Courtesy of Tim Gaudreau

Sprawl Viewer: Development Sculpture / Photograph

You can find more information about Tim Gaudreau at www.timgaudreau.com/eco-art.html
Or visit his site that is "always under construction" www.wake-up.ws

Artist Services Advisory Committee Formed

An Advisory Committee for the Artist Services Program has been formed. Six members, representing various arts disciplines, will meet two to six times a year, as needed, to discuss and offer counsel on grants and services for individual artists including granting categories and criteria, events, and opportunities. Advisory members are appointed for a one year term, renewable up to three consecutive years. The committee members listed below had their first meeting on August 23, 2002.

Victoria Elbroch, printmaker, Peterborough

Born in Cheshire England, Victoria Elbroch traveled extensively as a child. Since arriving in New England, Elbroch has become a juried member of the New Hampshire Art Association and the League of New Hampshire Craftsmen.

Dimitri Gerakaris, metal artist, Canaan

A graduate of Dartmouth College, Dimitri Gerakaris won an Artist Fellowship award from the State Arts Council in 1991 and served as a juror for New Hampshire's Percent for Art Program from 1992-1998. His works have been exhibited at the Smithsonian Institution's Renwick Gallery; the US embassy at Port-of-Spain, Trinidad; the Museum of Contemporary Craft, New York; and internationally.

Phil Lauriat, artistic director and lyric tenor, Temple

Philip Lauriat was recently named Artistic Director of the Granite State Opera. Lauriat is also a lyric tenor who has performed nationally in opera, concerts and musical theater. He has sung with such companies as the Cincinnati Opera, Boston Lyric Opera, Longwood Opera, Merrimack Lyric Opera, Midland Music (MI) and many others. He teaches both voice and conducting in Boston and Temple.

Marguerite Mathews, theatre artist and director, Durham

Marguerite Mathews, founder and co-artistic director of Pontine Movement Theatre, was named New Hampshire's Artist Laureate in April 2002 by Governor Jeanne Shaheen.

Cleopatra Mathis, poet, Hanover

Cleopatra Mathis, professor of English at Dartmouth College, has published five books of poetry. Her most recent collection entitled *What to Tip the Boatman?* was published by Sheep Meadow Press in April of this year.

William Menezes, Director, Redfern Arts Center, Keene

William Menezes is the Director of the Redfern Arts Center on Brickyard Pond at Keene State College. He has served as a panelist and site evaluator for the Vermont Arts Council and the State Arts Council, and as a site evaluator for the New England Foundation for the Arts. He has over 100 acting and directing credits. He also writes about theater and the performing arts for Vermont's *The Brattleboro Reformer*.



Spotlight: Living Treasure

A Visit with Robert Hughes, Living Treasure and Percent for Art Artist

Approaching Robert Hughes' home and studio in the Great North Woods of Berlin, the visitor is greeted by a forest of colorful sculptures outside his studio and the sounds of birds and Italian opera. The quietest knock on a pair of massive carved red doors arouses an immediate "Hey-yeah! Come in!" A castle-sized doorknob turns and Hughes is smiling on the other side. Although he is working and one hand holds a chisel, the other is extended in a welcoming gesture. His studio is filled with both old and new sculptures interspersed amid tools, paints, sketches and, unexpectedly, woodcuts. Hughes is one of New Hampshire's *Living Treasures*, a distinction that was bestowed upon him by Governor Judd Gregg at the 1991 Governors' Awards in the Arts.



Photo by Brooks Payette

Robert Hughes, *Living Treasure Award Recipient*, and Julie Mento, *Artist Services Coordinator* hold two bird sculptures that will be a part of the mobile planned for the NH Hampshire Veterans Home, *Percent for Art Project*.

Hughes is nearing completion of the bird mobile that he has been commissioned to create for the New Hampshire Veterans Home through New Hampshire's *Percent for Art* program. It will combine various sized colorful New England birds, rendered in wood and ranging from one to four feet in length, with kinetic pieces and steel rods in place for support and balance. Since a mobile is designed to move with the slightest breeze, the work will be suspended from the ceiling in the largest atrium at the Veterans Home in Tilton.

As a naval officer during World War II, Hughes spent most of his days on the conning tower from where he could view the entire ship. He often noticed groups of sailors fishing for relaxation and enjoying the entertaining companionship of seagulls and other sea creatures. Hughes, who taught art and woodworking at Berlin High School when he returned from the service, hopes that his mobile may spark some good memories for Veterans Home residents and that its continual motion may provide a soothing enjoyment.

Hughes' distinctive woodcuts include images of the many places that he has visited throughout the years with his wife Marie. "I would sketch on-site and bring them back to create woodcuts for each," he said. "Others like this one *Gothic Dream* are out of my head. You've got to do that sometimes."

Robert Hughes has been extraordinarily prolific and the quality of his life's work puts one in mind of such renowned artists as Alexander Calder, David Smith, and Henry Moore. As a *New Hampshire Living Treasure* he provides motivational inspiration to a new generation of artists.

Works by Robert Hughes are part of the collections of the State Library, the *Living Treasure's Gallery* and private galleries and homes. A few of his commissioned works reside at the New Hampshire State Prison and the Coos County Court House as well as other public spaces in New York, Connecticut, New Hampshire and Massachusetts. Hughes was the subject of a one-man show at Urban Architecture in New York City in the summer of 2000, and more recently showed at Artspace in Birmingham, MI in May of 2001.

Throughout his career, Hughes has also been an active participant in the White Mountain Art and Music Festival (which he helped found), the North Country Chamber Players Summer Festival, and Music in the Schools programs.

For more information about New Hampshire's *Percent for Art Program*, *Governors' Arts Awards*, and *Living Treasure Award Recipients*, visit the State Arts Council website at www.state.nh.us/nharts.



Spotlight: Governors' Arts Awards 2003

Deadline: May 21, 2003

It is not too soon to be planning your nominations for the 2003 Governors Arts Awards. This is a wonderful opportunity to recognize non-profit board leadership, outstanding professional staff, accomplished artists and arts educators, organizations that are leading the way in inclusive programming and facilities, and communities that are exemplary in their support for the arts locally. Official nomination forms will be available after January 3, 2003. The nomination deadline is: Friday, May 21, 2003. The awards ceremony will be in November, 2003. 



Photo courtesy of Joy Raskin

*Governors' Cultural Access Award
designed and created by metalsmith,
Joy Raskin of Concord*

The seven award categories are:

- Lotte Jacobi Living Treasure
- Arts in Education
- Individual Arts Patron
- Community Spirit
- Folk Heritage
- Distinguished Arts Leadership
- Cultural Access Leadership

Past Recipients of Governors Arts Awards

- 2001** - Rawn Spearman, Genevieve Aichele, Henry Melville Fuller, City of Manchester, Dudley Laufman, Deborah Stuart
- 1999** - Tomie dePaola, Patricia Lindberg, Peter Karagianis, City of Claremont, Larry & Henry Riendeau, Edith Grodin
- 1997** - John Woodsum Hatch, Nancy Brennan, City of Rochester, Grace A. Casey, Bob McQuillen, Arthur Hall
- 1995** - Donald Hall, David Bresnahan, Elaine Krasker, Town of Newport, Newt Washburn
- 1993** - Herbert Waters, Peggy Senter, David & Rosamond Putnam, Exeter Arts Committee Board of Selectmen
- 1991** - Robert Hughes, Dwight Graves, Kimon S. Zachos, Greater Dover Chamber of Commerce
- 1989** - Karl Drerup, Alton School Board, May & Sam Gruber, City of Nashua
- 1980** - Lotte Jacobi, Federated Arts, NH Youth Orchestra

Spotlight: Apprenticeships

Preserving our Heritage: FY03 Traditional Arts Apprenticeship Grants

Ten Traditional Arts Apprenticeship grants for Fiscal Year 2003 have been awarded totaling \$28,000. These grants provide funding for a master traditional artist to teach an experienced apprentice for a minimum of 80 hours over a 6 to 8 month period. The maximum combined request for a master artist and apprentice is \$3,000. Within this the maximum request for a master artist is \$2,450.

Applications were reviewed by a peer panel who evaluated the excellence of the master artist's work, the apprentice's experience, the appropriateness of the art form to the funding category, and the clarity of the applicants' plan for the Apprenticeship.

The ten Apprenticeship teams represent a wide range of art forms and come from all across the state with the exception of one team member who is a "Border State" apprentice and lives in Massachusetts.

Apprenticeship applications often reveal the depth of background of the artists, their commitment to their heritage and their aspirations. Below is a sampling of grants awarded with statements from the applications:



Photo by Lynn Martin Graton

Marina Forbes will be studying Russian Orthodox icon painting with master artist Xenia Pokrovsky.

Russian Orthodox Icon Painting

Master Artist: Xenia Pokrovsky, Sharon, MA - \$2,200

Apprentice: Marina Forbes, Rochester, NH - \$790

The team will work on the application of gold leaf, the use of ground semi-precious stones for pigments, and preparation of glues and varnishes. They will also work on complex compositions on hinged boards and religious symbolism.

"Russian icons . . . are the result of a centuries-old tradition which requires the application of very specific painting techniques and image representations that have been passed down from artist to artist through the ages. For Russian Orthodox believers, the icons have a spiritual meaning and value which extends beyond their physicality."

"My grandfather and great-grandfather were professional painters before me, and I had been a painter since my early childhood. When I graduated from Moscow University in 1967, I met with Father Alexander, who recognized my potential as an icon painter. In the face of severe Soviet restrictions on religious expression, the visionary Father Alexander championed a renewed focus on icon painting. (Later) in Moscow I formed a group called 'Izograph', made up of more than 60 iconographers, scholars, theologians and artists interested in icons. We worked in secret and held secret exhibitions of our work." Xenia Pokrovsky

Traditional Boat Building

Master Artist: Kevin Martin, Epping, NH - \$2,450

Apprentice: Kenny Martin, Epping, NH - \$550

The team will work on building a traditional 13-foot Rob Roy style lapstrake canoe made from cedar and ash.

"Building boats and canoes is time consuming and not all that easy. There is a lot of problem solving in the long process until the craft is complete. In this day of fast sales and easy money it is important to know hard work. When you are done with a wood boat there is much satisfaction that reappears again and again as it is used." Kevin Martin

Preserving Our Heritage continued...

Contra Dance Piano Playing

Master Artist: Bob McQuillen, Peterborough, NH - \$2,450

Apprentice: Sophie Orzechowski, Newport, NH - \$100

The team will work on piano accompaniment for contra dance with emphasis on the proper fingering of piano chords, rhythm, timing, base runs, linkage and use of the sustain pedal.

"When I heard Johnny Trombly play at dances so many years ago, I thought his piano style was wonderful, and I have always tried to copy it. I derive tremendous satisfaction from passing it on to others, feeling that his way of playing provides the best back-up for dancing." Bob McQuillen

Scottish Highland Piping

Master Artist: Gordon Webster, Concord, NH - \$2,000

Apprentice: Brendan Carey Block, Antrim, NH - \$1,000

In this second year of funding the team plans to focus on ornamentation and repertoire of performable pieces.

"I passed the Pipe Major's Course at Edinburgh Castle which is the highest Army certification. As Piper to Queen Elizabeth, I was recognized as one of the top pipers in the British Army. I was honored to be chosen to represent New Hampshire for the Smithsonian Folklife Festival [in 1999]." Gordon Webster

Cooperage (Wooden Barrel Making)

Master Artist: Ronald Raiselis, Portsmouth, NH - \$2,450

Apprentice: Michael Dwyer, Portsmouth, NH - \$290

In this second year of funding the team will work on advanced finish work, the shaping and assembly of a cask and the making of 19th century hoops.

"I have been a full-time cooper for 25 years specializing in museum reproductions that are no longer available otherwise. Mike Dwyer is always enthusiastic about the work we do and hasn't yet had second thoughts about the hard work or monotonous activities. I learn as much from him, as he from me." Ron Raiselis



Photo by Lynn Martin Graton

Shaker Oval Box Making

Master Artist: Barbara Beeler, Contoocook, NH- \$2,450

Apprentice: Michael French, Holderness, NH - \$450

The team will work with different types of wood, preparation of materials, steam bending, sanding, crafting close fitting bottoms and lids, finishing methods, and repairing damaged boxes.

"To create boxes in the Shaker tradition is a joy, and the legacy of the Shakers' art should be passed on to others." Barbara Beeler

Master artist Barbara Beeler will be teaching the art of shaker box making to Michael French.

Spotlight: Apprenticeships

Preserving Our Heritage continued...

French-Canadian Fiddling

Master Artist: Wilson Langlois, Nashua, NH - \$2,340

Apprentice: Dan Daly, Hudson, NH - \$215

The team will work on traditional phrasing, timing, bowing techniques, and repertoire of French-Canadian fiddle playing “by ear” rather than through transcribed music notation.

“I feel it is important to keep this tradition alive by teaching others so that someday they may teach this to others. Like many other traditions, you keep it alive by passing it down from generation to generation.” Wilson Langlois

Traditional Rug Hooking

Master Artist: Dorothy Towle, Intervale, NH - \$2,000

Apprentice: Mary Jo Landry, Shelburne, NH - \$1,000

The team will research traditional patterns, prepare materials, set up a rug frame, and cover hooking and finishing techniques.

“I have been hooking rugs since 1964. Most people today don’t have the time to create a rug by hand. Many of my teachers have passed away and there are fewer of us left. If someone shows an interest in this beautiful craft, then it is important to teach what I know.” Dorothy “Dot” Towle

“My grandmother came to Shelburne in 1925. She ran a large inn that still stands to this day. Long after she passed away, I would find small treasures in some of the rooms that she made by hand. The older I got the more impressed I became that her talents were so diverse. She braided rugs, tatted, sewed, did beadwork, and these are only the things I know of.”

Mary Jo Landry

Primitive Bow & Arrow Making

Master Artist: Robert Holzhauser, Derry, NH- \$ 2,450

Apprentice: Byron Gibbons, Chester, NH - \$550

The team will work on selection of appropriate woods, roughing out basic shapes using a drawknife, refining a shape with chisels, and finishing techniques. They will also cover stringing and testing a bow and the making of arrows.

“I feel that the art of building primitive bows and arrows is an important connection to our past and the skills required to survive.” Bob Holzhauser



Photo by Lynn Martin Graton

Lucie Therrien will be passing on a body of French songs to apprentice Michael Duclos.

Franco-American Song

Master Artist: Lucie Therrien, Portsmouth, NH - \$1,850

Apprentice: Michael Duclos, New Durham, NH - \$415

The team will cover a body of traditional French songs and accompaniment on guitar and spoons with an emphasis on learning the history and meaning of “Old French” lyrics.

“My papa was a French-Canadian fiddler, who also sang and played several other instruments. He taught me many of these songs. I was schooled in the Province of Quebec’s French schools, and we sang these songs on a daily basis—in the morning, at recesses, in school recitals, and on hikes and field trips. My sisters and I often sang together in harmony for relatives when they got together, or on stage with the nuns [our teachers] at planned public performances.” Lucie Therrien 



As of October, the New Hampshire State Council on the Arts awarded 180 grants totalling \$564,656 (FY03) to communities, organizations, artists and schools throughout the state. Requests for funding totalled \$1,529,710 from 361 applicants. State Arts Council programs and the types of grants within each are: Arts Advancement Program: Annual Advancement, and Cultural Facilities. Artist Services: Individual Artist Fellowships, and New Works Project Grants, Arts in Education: Artists in residence, AIE (Planning Grants, and AIE Leadership Project Grants, Community Arts: Community Arts Project Grants, Community-Artist Partnership Grants, and Peer Mentorship Grants. Traditional Arts Program: Traditional Arts Apprenticeships, and Traditional Arts Projects. Across programs: Mini Grants, ArtLinks.

Belknap County

Center Harbor NH Music Festival, \$10,000, General operating support. ***Gilmanton I.W.*** Gilmanton School, \$1,314, Artist residency with Irish harpist, singer and dancer Regina Delaney. ***Laconia*** Belknap Mill Society, \$8,000, General operating support. ***Tilton*** Spaulding Youth Center Foundation, \$4,250, Artist residency with sculptor Emile Birch.

Carroll County

Intervale Dorothy Towle, Master Artist, \$2,000, Apprenticeship in Traditional Rug Hooking. ***North Sandwich*** Advice to the Players, \$5,000, ArtLinks. ***Tamworth*** Arts Council of Tamworth, \$5,750, Partial support of 2002/2003 program season. Edwin C Remick Foundation, \$868, Presentation of Tamworth History Day. ***Wakefield*** Wakefield Arts Council, \$4,250, Development of a restoration plan. ***Wolfeboro*** Wolfeboro Friends of Music, \$4,460, Support of 2002/2003 concert season with special school projects.



Photos by Jill Lyndes

Bob Kilham, historical musician

Tamworth History Day, Remick Country Doctor Museum and Farm, August 17, 2002



Fred Dolan, wildfowl carver

Cheshire County

East Sullivan Apple Hill Center for Chamber Music, \$8,000, General operating support. ***East Swanzey*** Mount Caesar School, \$3,075, Artist residency with Emile Birch. ***Jaffrey*** Team Jaffrey, \$1,000, Presentation of summer concert. ***Keene*** Colonial Theatre Group, \$640, Professional development. ***Keene*** Craig Stockwell, \$5,000, Artist Fellowship. Monadnock Arts in Education, \$4,460, Support of dance in the schools program. Moving Company Dance Center, \$1,750, Creation of a dance performance space. UNH-Redfern Arts Center, \$600, Professional development. ***Westmoreland***



Coos County

Gorham Family Resource Center At Gorham, \$5,000, ArtLinks. Gorham Congregational Church UCC, \$750, Presentation of three concerts and public rehearsals. ***Shelburne*** Mary-Jo Landry, Apprentice, \$1,000, Apprenticeship in Traditional Rug Hooking. ***Whitefield*** Weathervane Theatre Players, \$10,000, General operating support. Weathervane Theatre Players, \$5,600, Creation of a plan for constructing new theatre.

Grafton County

Bethlehem Friends of the Colonial Theatre, \$2,250, Conducting a feasibility study for theater renovation. ***Canaan*** Mascoma Valley Reg HS, \$5,000, ArtLinks. ***East Hebron*** Town of Hebron, \$950, Presentation of Music in the Gazebo program. ***Enfield*** Enfield Shaker Museum, \$500, Presentation of Contra Dance series. ***Holderness*** Michael R. French, Apprentice, \$450, Apprenticeship in Shaker Oval Boxmaking. ***Lebanon*** Lebanon Opera House Improvement, \$4,460, Creation of a part-time development associate position. Opera North, \$5,750, Support of educational outreach and public performances. ***Lincoln*** Lincoln Public Library, \$2,250, Presentation of the Great Experiment. North Country Center for the Arts, \$1,570, Installation of heaters. North Country Center for the Arts, \$5,000, General operating support. ***Lisbon*** Ammonoosuc Region Arts Council, \$650, Presentation of arts festival. ***Littleton*** Arts Alliance of Northern NH, \$5,750, Contracting a part-time development officer. Arts Alliance of Northern NH, \$7,500, Presentation of statewide arts in education conference. North Country Chamber Players, \$10,000, General operating support. ***Plymouth*** Friends of the Arts Plymouth, \$1,000, Artist Residency with Irish harpist, singer and dancer Regina Delaney. Friends of the Arts Plymouth, \$6,000, ArtLinks. Friends of the Arts Plymouth, \$6,600, General operating support. Holderness Central School, \$5,000, Artist residency with Emile Birch, Randy Armstrong, James Kelly, NH Theatre Project. ***Rumney*** Russell Elementary School, \$1,492, Artist residency with textile artist, Rachel Lehr. ***Warren*** Warren Village School, \$450, Artist Residency with artists Michael Zerphy, Marvin Burnette and Michael Caduto. ***West Canaan*** Indian River School, \$4,000, Artist residency with theatre artist Bill Wightman and dancer Kelly Doremus Stuart.



Courtesy of Holderness School

Randy Armstrong at the Holderness School



Photo by Bart King

Annie Get Your Gun, presented by the North Country Center for the Arts at the Papermill Theatre, Lincoln.



Hillsborough County

Antrim Brendan Carey Block, Apprentice, \$1,000, Apprenticeship in Scottish Highland Piping. ***Bedford*** Memorial School, \$3,750, Artist residency with Phil Lauriat, Becky Rule, Adi Rule. Riddle Brook School, \$2,360, Artist residency with author/illustrator Roger Essley. ***Brookline*** Captain Samuel Douglas Academy, \$1,200, Artist residency with intermedia artist Catherine Judge. ***Francestown*** Lisa A. Bourbeau, \$5,000, Artist Fellowship. ***Goffstown*** Mountain View Middle School, \$1,956, Artist residency with painter Betsy Giberson. ***Hillsboro*** Emerald Lake Arts Council, \$340, Presentation of Irish music and poetry. ***Hudson*** Daniel Daly, Apprentice, \$215, Apprenticeship in French Canadian fiddling. ***Manchester*** Currier Gallery of Art, \$12,000, General operating support. Girl Scouts of Swift Water Council, \$5,000, ArtLinks. Manchester Choral Society, \$4,460, Support of 2002/2003 season. Manchester Community Music School, \$10,200, General operating support. NH Institute of Art, \$6,600, General operating support. Palace Theatre Trust, \$3,800, Purchase and installation of stage curtains. Palace Theatre Trust, \$5,000, General operating support. Saint Anselm College, \$4,460, Support of 2002/2003 distinguished artist series. ***Merrimack*** Reeds Ferry Elementary School, \$860, Artist residency with painter Betsy Grob Giberson. ***Nashua*** Dr. Crisp School, \$2,138, Artist residency with percussionist Michael Wingfield. Nashua Arts & Humanities Coalition, \$1,000, Presentation of annual "Taste of the Arts." Nashua Symphony Orchestra, \$3,000, Support of 2002/2003 season. Wilson Langlois, Master Artist, \$2,340, Apprenticeship in French Canadian fiddling. ***New Boston*** New Boston Central School, \$3,507, Artist residency with Rodger Martin and Mihailo Djuric. ***Peterborough*** Bob McQuillen, Master Artist, \$2,450, Apprenticeship in Contradance Piano Playing. Contoocook Valley Reg School Dist, \$1,708, Artist residency with quilter Merrilyn Soucie. Monadnock Music, \$8,000, General operating support. Peterborough Elementary, \$4,500, Artist Residency with architects Laura Campbell and Ron King. Peterborough Players Inc., \$8,000, Completion of sprinkler system installation. Peterborough Players Incorporated, \$10,200, General operating support. ***Sharon*** Sharon Arts Center, \$8,000, General operating support. Xenia M. Pokrovsky, Master Artist, \$2,200, Apprenticeship in Russian Icon Painting. ***Temple*** Granite State Opera, \$3,000, Development and production of youth opera.

Merrimack County

Canterbury Canterbury Shaker Village, \$550, Presentation of a monthly concert series. ***Concord*** Beaver Meadow School, \$2,401, Artist residency with Kelly Doremus Stuart. Capitol Center for the Arts, \$10,000, General operating support. Folk Horizons, \$1,380, Presentation of Maritime Folk Festival. Gordon Webster, Master Artist, \$2,000, Apprenticeship in Scottish Highland Piping. League of NH Craftsmen, \$3,000, Support of Gallery 205 outreach program. League of NH Craftsmen, \$3,850, Repairs to roof and foundation. NH Writers Project, \$7,000, General operating support. VSA Arts of New Hampshire, \$12,000, General operating support. VSA Arts of New Hampshire, \$2,450, Implementation of adult arts program in Lakes Region. ***Contoocook*** Barbara Beeler, Master Artist, \$2,450, Apprenticeship in Shaker Oval Boxmaking. Maple St Elementary School, \$1,438, Artist residency with cartoonist, Dan Pettiglo. ***Dunbarton*** Dunbarton Elementary School, \$1,540, Artist residency with writer Rebecca Rule and musician Jeff Warner. ***Henniker*** Henniker Community School, \$4,999, Artist residency with Jasmine Shah, Besty Giberson, R. P. Hale, Hildred Crill, C.M. Judge. ***Pembroke*** Pembroke and Allenstown Old Home Day, \$250, Presentation of Old Home Day. ***Warner*** Mt Kearsarge Indian Museum, \$1,800, Presentation of Annual pow-wow.



Photo by Lynn Martin Graton

An Inca dancer from Mexico at the annual pow wow at the Mt Kearsarge Indian Museum, Warner.



Rockingham County

Chester Bryan Gibbons, Apprentice, \$550, Apprenticeship in Primitive Bow and Arrow Making. ***Deerfield*** Community Organized Prevention Effort/ C.O.P.E., \$850, Presentation of Candia Teen Center mini plays. ***Derry*** Greater Derry Arts Council, \$5,600, Purchase and installation of sound and lighting systems. Robert Holzhauser, Master Artist, \$2,450, Apprenticeship in Primitive Bow and Arrow Making. ***Epping*** Kenny Martin, Apprentice, \$550, Apprenticeship in Traditional Boatbuilding. Kevin Martin, Master Artist, \$2,450, Apprenticeship in Traditional Boatbuilding. ***Exeter*** Exeter Arts Committee/Town of Exeter, \$4,290, Purchase and installation of an elevator. ***Hampton Falls*** Blues Bank Collective, \$2,975, Presentation of 17th Annual Blues Festival. Blues Bank Collective, \$600, Presentation of blues education and community outreach week. ***Newmarket*** Newmarket Main Steet Corporation, \$3,000, Presentation of the Newmarket Heritage Festival. ***Northwood*** Coe-Brown Academy, \$1,674, Artist residency with historic artist R P Hale and writer James Patrick Kelly. ***Portsmouth*** Childrens Museum of Portsmouth, \$1,040, Replacement of worn carpeting. Childrens Museum of Portsmouth, \$10,000, General operating support. Friends of the Music Hall, \$2,450, Presentation of Preserving our Heritage. Friends of the Music Hall, \$8,000, Purchase and installation of stage curtains. Friends of the Music Hall, \$8,400, General operating support. Katherine Towler, \$5,000, Artist Fellowship. Lucie Therrien, \$250, Professional development. Lucie Therrien, Master Artist, \$1,850, Apprenticeship in Franco-American Singing. Michael Dwyer, Apprentice, \$290, Apprenticeship in Cooperage (Barrel Making). NH Theatre Project, \$4,460, Creation of two salaried positions to run Youth Repertory Company. Pontine Movement Theatre, \$7,000, General operating support. Richard Haynes Jr., \$5,000, Artist Fellowship. Roger Goldenberg, \$465, Professional development. Ronald P. Raiselis, Master Artist, \$2,450, Apprenticeship in Cooperage (Barrel Making). Tim Gaudreau, \$5,000, Artist Fellowship.



Photo by Julien Olivier

A young Laotian dancer at this year's Newmarket Heritage Festival.



Courtesy of Drika Overton

Drika Overton and dancers performing at the Music Hall, Portsmouth

Strafford County

Dover Artists in Residence, \$2,975, Support of program for disadvantaged teenage girls. Ryan J. Parker, \$5,000, Artist Fellowship. ***Durham*** NH Public Television, \$3,000, Production of arts-related stories on NH Outlook. ***Farmington*** Poetry Society of New Hampshire, \$250, Presentation of poetry readings at public libraries. ***New Durham*** Michael Duclos, Apprentice, \$415, Apprenticeship in Franco American singing. ***Rochester*** Arts Rochester, \$325, Peer Mentorship. Arts Rochester, \$850, Professional development. Marina Nazarova Forbes, Apprentice, \$790, Apprenticeship in Russian Icon Painting. ***Somersworth*** Somersworth Festival Association, \$2,000, General operating support.

Sullivan County

Newport Sophia C. Orzechowski, Apprentice, \$100, Apprenticeship in Contradance Piano Playing. Library Arts Center, \$2,450, Presentation of "Solitude of Self." 

Spotlight: ArtLinks Grants



Courtesy of the Advice to the Players

Advice to the Players, North Sandwich, NH



Courtesy of the Family Resource Center

The Family Resource Center, Gorham, NH

Thanks to new funding from the NEA's Challenge America Initiative being matched by the State, the Council is able to continue its ArtLinks Initiative, which encourages partnerships between community organizations, schools and arts organizations to provide arts education programs for middle and high-school aged youth. This year applications came from around the state. Applicants are eligible to apply for three years of funding for the same program with grants generally ranging from \$2,500 - \$10,000. The Council also offers technical assistance, workshops, and smaller grants to help ArtLinks partners document and evaluate their projects.

ArtLinks Partners: Year 1

Artists in Residence, Dover; NH Theatre Project, Portsmouth; The Music Hall, Portsmouth, \$10,000 to support winter and spring vacation programs in drama, dance, music, song-writing and voice for disadvantaged teenage girls to build self-esteem and self-confidence.

Conway School District/Project Succeed, North Conway; M & D Productions, Arts Alliance of Northern NH, Littleton, \$7,500 to support "The Teen Tap Project" involving teen youth, including those considered academically at-risk, in film and theatre after school programs.

Girls, Inc. Manchester and Concord; New Hampshire Institute of Art, Manchester, \$2,500 for planning their

project to support the integration of a design and photo-journalism component into their "Material Girls" program for 12-16 year-olds who participate in hands-on building projects that fill a community need.

Manchester Community Music School; Manchester Boys and Girls Club, \$10,000 to support three 12-week after school programs in African drumming, singing and creative movement for middle school youth, many of whom are classified as at-risk.

Manchester Neighborhood Housing Services; Currier Museum of Art, Manchester, \$10,000 to support the Yo! Gallery Project, an after-school initiative including studio art instruction and a youth-operated community gallery for high school students from Manchester's center city.

ArtLinks Partners: Year 2

Advice to the Players, Tamworth; The Community School, Center Sandwich; The Barnstormers Theatre, Tamworth \$5,000, to support the expansion of their "Shakespeare for Teens" project.

Family Resource Center, Gorham, Arts Alliance of Northern NH, Littleton; Northern Forest Heritage Park, Berlin \$5,000, to support artist mentorships between students and local artists and arts programs for middle school youth that are held at Northern Forrest Heritage Park.

Friends of the Arts, Plymouth; Community Coalition of the Whole Village Family Resource Center, \$6,000, to support after school arts programs for middle and high school students in communities served by Friends of the Arts, including mini-residencies in African music and drumming, modern dance, and percussive music and dance.

Girl Scouts of Swift Water Council, Manchester; Arts Alliance of Northern NH, Littleton; Colebrook Elementary School, \$5,000 to support a series of workshops for middle school students held during early release days and an April vacation week-long theatre program.

Mascoma Valley Regional High School, Canaan; AVA Gallery, Lebanon; Hopkins Center at Dartmouth College, Hanover; Lebanon Opera House, \$5,000, to support a new high school course that provides a combination of a work/learning curriculum. 

Spotlight: AIE Conference Highlights

Reflections

by **Rebecca L. Lawrence, NHSCA Director**

Imagine □

The sun shining on the Andes spreading its rays to the White Mountains, allowing everyone to spin in ancient Incan dances and sway to wind-kissed flutes.

Dancing to the rhythms of an Indian folk dance, in an old town hall overlooking a stony mountain brook, transformed with the color of marigolds, the mingled taste of salted almonds and wrinkled figs, and the sweet, pungent scent of incense burning.

Invoking ancient cultures along the Silk Road, by floating swirls of color onto paper, dying silks in indigo, and tightening tufts of wool into hand-rolled felt balls of midnight blue and sunset reds and yellows.

Singing out together until our hearts wept, laughed, and healed together.

Painting the angles and colors of Tin Mountain, while getting tips on cheaper ways to supply school children with paints to paint with and surfaces to paint on...because there is never enough to go around.

Five teenagers, who have found ways to explore their own lives through the arts, asking why every student, beginning in kindergarten, shouldn't be given these opportunities.

An education leader saying that we cannot educate the "long thinkers" today's world needs by asking them to fill in the right bubble, A through E, before the clock runs out, "teaching is not testing."

A computer scientist, a physicist, an artist, an educator and an administrator finding points of tangency in the creativity and imagination each needs to do his or her work.

Teachers and artists from New Hampshire, Maine and Massachusetts finding common ground in the little town of Jackson, NH.

Imagine... 2 days and nights with 250 people—educators, administrators, students, artists, and parents—coming together to infuse creativity and imagination into their everyday work, each with the goal of providing the arts to every student in New Hampshire, K-12.

Imagine... all this and you will have a small taste of the wonder of this year's annual Arts Education Conference, September 13-15, 2002, on imagination.

Background image: Inzan "Esno", private collection. The calligraphy means, "My mind is like the autumn moon."

AIE Conference continued...



Sarah Haskell, weaver and AIE Roster Artist takes part in a Heart of the Silk Road workshop. In the photo she is stamping paper with stamps based on textiles of the Silk Road.



As part of the Arts Market, traditional Irish harper and singer Regina Delaney plays her harp in the sean-nos style.



Sixth Grade students from Henniker Community School perform dances and songs on Saturday night with Inca Sun.



Writers Becky Rule and Rodger Martin lead an open Literary Reading on the verandah of Eagle Mountain House.



Marcia Congdon, an art educator from Milford Elementary School, and long time AIR Coordinator, works with paper marbling.



Some participants kept painting after a full day workshop in landscape painting with artist Kim Casey, at Tin Mountain Conservation Center. Seen here Arts Councilor Tim Sappington at work.



Purly Gates brought ingredients for a jug band as Jeff Warner and other musicians and singers joined in some front porch music making. Purly and Jeff are AIE Roster musicians.



Feltmaker Rachel Lehr and artist Betsy Giberson are making felt with teachers, with a felt yurt in the background.



AIE Roster Artist, Jasmine Shah leads a traditional Indian Folk Dance in the Jackson Town Hall.

Photos by
Rebecca L. Lawrence

Spotlight: Community Building Through the Arts

Littleton Uses Arts to Revitalize Downtown

Social capital and community building are important by-products

by Ruth Taylor, Executive Director, Littleton Main Street Program

Littleton's love affair with visual and performing arts is long and legendary. From the collecting habits of Daniel C. Remich, who donated his holdings of 19th century White Mountain art to the town in 1917, to the current town-wide celebration of artists at the annual Sidewalk Art Show, and decades of musical and dramatic presentations at the Littleton Opera House, Littleton visitors and residents have worn their hearts on their sleeves.



Courtesy of Littleton Main Street

Sculptor Emile Birch of Canaan unveils his bronze "Pollyanna" before a large, enthusiastic "glad" crowd in front of the Littleton Public Library in June.

Community Art Takes on a New Twist

In 1997, as Littleton Main Street, Inc. (LMSI) was being launched, its board members recognized the value of cultural heritage tourism as an important ingredient in the economic revival of downtown.

Executive Director Jason Hoch, recognizing that public art helps a community strengthen its sense of identity, applied to the State Arts Council for a Community-Artist Partnership grant to support a community arts residency with sculptor Emile Birch of Canaan. The purpose of the grant was to find out how the community identified itself in a way that could be expressed in sculpture.

In addition to conducting his own history research, Emile held a series of well-publicized community meetings with seniors, students and civic groups and lectured on "Sculpture in Public Places." He also taught mini-workshops on the fundamentals of creating sculpture, simultaneously learning more about the community's vision while teaching the creative process. The effort culminated with the production of four models of site-specific sculptures.

In October 1999 the public was invited to the Littleton Opera House to an unveiling of these four models developed by Emile and to vote for their favorite. The figure of Pollyanna in an exuberant pose with outstretched arms captured their hearts and the support of the Eames family. The Eames' announced several weeks later that they would commission a statue of the "glad girl" who would be placed on the lawn of the Littleton Public Library, located next door to the house where Eleanor Hodgman Porter (1868-1920), author of the novel *Pollyanna: The Glad Book*, grew up. It was a generous gesture that symbolized the spirit of optimism that prevails within the Eames family and in the town.

Participants are now exploring ways the Pollyanna story can be told in new performing art productions. Meanwhile, the three remaining sculpture models remain viable opportunities for commissioning. The Eames family have established a foundation dedicated to supporting future projects and ongoing maintenance for the artwork itself. Other local support will be sought to fund and help sustain community revitalization projects using the arts.

Littleton article continued...

The Second Community Art Project

As the Littleton Main Street program has matured, efforts continue to synthesize the town's assets into a heritage tourism experience. A new walking tour brochure was commissioned by LMSI to accompany its historic plaque program. Local writer Jim McIntosh wrote the text for the publication, providing lively anecdotes about the history of 22 historically significant sites in the downtown district.

To assist with making the town's history more accessible, LMSI obtained another Community Arts grant from the Council to engage NH Roster artist Karen Kelly to oversee the creation of a historical mural. Using the same community participation techniques as Birch did, Kelly met students at the elementary and high schools, elders at the Littleton Area Senior Center, members of the Littleton Rotary Club and the general public at several mural design workshops. The only ground rule: the design had to be representative of Littleton's history. It was up to participants to decide what the elements would be. Like Birch, Kelly did her own research, assisted by the Littleton Area Historical Society, and brought that knowledge to the discussions at the design workshops.

A free-flowing discussion took place at the first workshop on the mural's design concept. To another workshop, Kelly brought photos, old books and tracing paper, so that even those who claimed to have no artistic talent were able to "draw" part of the design. Littleton High School art students refined the drawings and then dropped them chronologically onto a scale model of the 210-foot long wall. The day before the painting, the art class took the grid model and drew the design onto the concrete retaining wall in pencil.

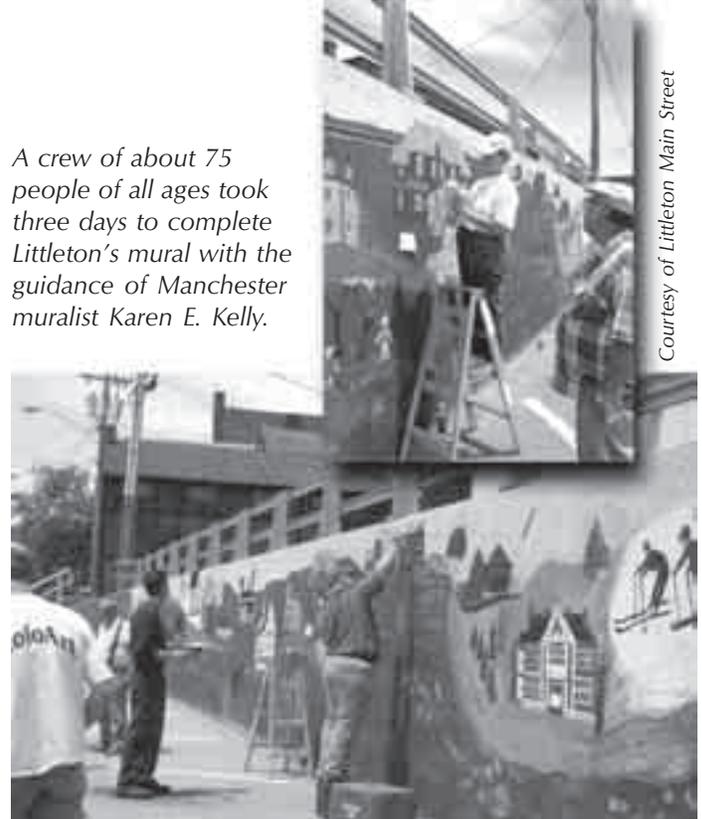
Participants ranged from toddlers who could splash blue paint onto portions of the Ammonoosuc River at the bottom of the mural to passing tourists who stopped to paint or take photos. One artist, a woman in her 90s, had read about the mural in the local newspaper and got friends to drive her to the mural site so she could add her mark to the wall. A nearby restaurant provided food and drink to keep the workers energized.

This project effectively served as a community building effort. People who might otherwise never have had a chance to interact were brought together for a common purpose, sharing a positive experience, sharing the joy of artistic creation, and encouraging each other when confidence flagged. The mural was a generator of the best kind of social capital.

Both the creation of Pollyanna and the mural have been successful because of the extensive partnerships that have grown through these projects among Littleton Main Street and other community groups like the Littleton Area Chamber of Commerce, the Littleton Public Library, Littleton Area Historical Society, Littleton public schools, town government and numerous private businesses and organizations.

The blossoming of Littleton into a commercial center enhanced by the arts will have long-term economic benefits as visitors to the community find a unique experience in the North Country that will bring them back, extend their stay and broaden the appeal of the area through word of mouth. An economically healthy town center, enriched by the arts, feeds not just the physical needs of a community and its visitors, but its spiritual needs as well.

A crew of about 75 people of all ages took three days to complete Littleton's mural with the guidance of Manchester muralist Karen E. Kelly.



Courtesy of Littleton Main Street

Littleton's community mural conveys some of its history and is part of Littleton Main Street's new heritage tourism effort to attract new visitors to the community.

Around the State

Congratulations to...

Poet **Wesley McNair**, who has been selected as one of three judges for the 2002 Pulitzer Prize in poetry. The jury, which also included Donald Justice and Wendy Lesser, awarded the prize to Carl Dennis's book *Practical Gods*.

The Arts Alliance of Northern New Hampshire, the recent recipient of a \$10,000 Community Development Grant from the National Endowment for the Arts (NEA) which supports the development of a cultural plan for the region, including an assessment of cultural resources and needs, focusing on arts programming, education, cultural tourism, and venues, and recommendations for action. The plan will be integrated into the five-year economic development plans being created by the regional planning commission. Partnering organizations include North Country Council, North Country Education Foundation, Northern Forest Center, Northern New Hampshire Foundation, and the University of New Hampshire.

Gary Haven Smith, recipient of Greater Piscataqua Community Foundation's first \$30,000 Artist Advancement Grant. Smith was selected from among 59 talented applicants in the Greater Seacoast region. Best known for his monumental and creative work in carved granite, Smith has been actively exploring new sculptural ideas and forms for 30 years. He shares a Northwood home-studio with his wife Susan Pratt Smith, who is also an artist. Finalists included NH State Roster artists Sarah Haskell and Kim Wintje.



Haven Smith's sculpture
Inner Mooring

Capitol Center for the Arts, who received \$400,000 to pay for ongoing community-oriented projects. U.S. Senator Judd Gregg was instrumental in getting the money under the U.S. Department of Housing and Urban Development bill. The Capitol Center will use the money to help pay for renovations and to expand its educational programs. "I think this is a real recognition of the Capitol Center as a statewide institution," Capitol Center for the Arts director M.T. Mennino said. "Arts are no longer without respect."

Welcome to...

Dr. Alison Devine Nordstrom, new Executive Director of the New Hampshire Humanities Council. Prior to this position, Dr. Nordstrom was Director of the Southeast Museum of Photography in Daytona Beach, FL, Executive Director of the Brattleboro Museum and Art Center, and a Research Associate at Harvard University's Peabody Museum. Originally from Boston, she has lived and worked in the US, Canada, Lebanon, and Japan. A magna cum laude graduate of Boston University in English Language and Literature, she holds a Master's Degree in Liberal Studies from the University of Oklahoma and earned her Ph.D. in Cultural and Visual Studies from the Urban Institute of Cincinnati, OH. The NH Humanities Council is a private non-profit organization that strengthens New Hampshire by providing free public humanities programs in its communities.

Kathleen M. Kearns, new Executive Director of the Nashua Symphony Association. Ms. Kearns came to the NSA from the Waterbury Symphony Orchestra in Waterbury, Connecticut where she worked as Operations Manager prior to becoming Executive Director. Prior to that, she worked as Executive Administrator of the Wallingford Symphony Orchestra and was a member of the Executive Board of the Naugatuck Valley Youth Symphony. A respected freelance writer who has written editorials, features and music and theater critiques for a number of Connecticut newspapers, she has also taught English at the Junior High School, High School and College levels. Kearns is currently pursuing an MBA from the University of Hartford.

Paula Dill, who recently became part-time Membership Recruiter of Citizens for the Arts. Dill also works at the Capitol Center for the Arts in Concord in development and events. Dill has a strong background in marketing and public relations. She has been involved with phonathons and membership drives at the Capitol Center.



Around the State

In Memory..

Thomas St. Martin, 37 year-old photographer formerly of Newport and Keene, died on August 16, 2002 in an accidental drowning due to a burst aorta. He was born a twin and grew up in Newport where he became a loyal supporter of the Library Arts Center. St. Martin received an Artist Fellowship from the State Arts Council in 1992. His photographs, in original frames of his own design, were exhibited throughout New England and were published in his book, *French Meat*, published in 1995. In its preface, Philip Hart describes Tom's work contained within: *"These are photographs of the absurdly and importantly unknown which speak a language common to most.....some of the discomfort which an artist surely experiences within a harsh solitude. He joins us in our own pictorial isolation with his work with a familiarity warming us with its honesty. That is its pleasure."*

Dr. Leo F. Redfern, 78, who served as Keene State College's president during a period of dramatic growth, died in an automobile accident near his home in Bowdoinham, ME, on May 31. It was his belief that "a great college needs a great arts program" and that a great arts program needed an arts center. Dr. Redfern persuaded the NH Legislature to fund the construction of an arts center to house academic arts programs and host performances for the campus. The Arts Center on Brickyard Pond opened for classes in 1980 and had its first public performance in 1981. In 1996, the Arts Center was renamed in Dr. Redfern's honor.

Jay Smith, generous behind-the-scenes patron to numerous Portsmouth artists and arts organizations, who succumbed to a heart attack on September 5. Smith was the original owner of the nationally known Press Room, a Portsmouth landmark pub which features performances from a variety of local, national and international musicians, many of whom got their musical careers launched there starting in the mid-70's. He was an active member of the Friends of the Music Hall which saved it from being demolished in 1988 and personally guaranteed the \$250,000 loan needed to buy the theatre back from the Federal Deposit Insurance Corp. In addition to his ongoing, substantial financial gifts to the Music Hall totaling in the hundreds of thousands of dollars over the years, Jay also served on their Board and working committees. Most recently, he purchased a property on State Street that is leased to Irish restaurant/pub Jack Quigley's, a new venue for Celtic music. Jay himself was a talented musician, as well as a former City Council mem-

ber, and newspaper reporter who worked with Fritz Weatherbee at NH Public Television more than thirty years ago. Jay will probably be best remembered as a bon vivant, eccentric supporter of artists and the arts, lover of music, and cultural catalyst in the Portsmouth community he nurtured so well.

Poet, **Catherine Young**, formerly of Hopkinton, who passed away in early August. She was a poet and teacher, and active in the State Art Council's poet-in-the schools program through the Arts in Education Program where she passionately shared her poetry with students around the state and with colleagues. Young was also self-employed as a counselor for about seventeen years.

John L. Frisbee, Executive Director of the New Hampshire Historical Society for the past 15 years, passed away July 28. He was 58. New Hampshire's cultural community lost one of its most tireless leaders with his untimely passing. Frisbee came to Concord, NH with an extensive background in historic preservation and museum management. His accomplishments in New Hampshire were many, including the rehabilitation of a stone warehouse in downtown Concord into a learning center and exhibition space to share New Hampshire's history and complement NHHS's Tuck Library building. Frisbee took the helm at the historical society in 1987, and it was under his leadership, colleagues said, that the now 179-year-old organization arrived in the modern age. Frisbee led a more than \$6 million capital campaign that paid for renovations to the Tuck Library in Concord as well as the purchase, design and construction of the Museum of NH History, which opened in 1995.

Around the State

NH Artists receive \$50,000 Arts in Community Landscapes project grant

New England artists poet Stephen Dignazio of Bethlehem, furniture-maker and sculptor Ron Smith of Bethlehem, and sculptor Evan W. Haynes of North Yarmouth, ME, were awarded a \$50,000 grant through the newly established Art & Community Landscapes program (ACL).



Courtesy of Evan Haynes

Proposed Stone Canoe

ACL is an artist residency program designed to support site-based art as a catalyst for increased environmental awareness and action at the community level. ACL is a unique partnership between the New England Foundation for the Arts, the National Park Service and the National Endowment for the Arts. Grants were also awarded to teams in the Pacific Northwest and Southern California.

The New England project site will be the Northern Forest Canoe Trail (NFCT), an historic trail that traverses 740 miles between the Adirondacks and the Maine/Canadian border.

Proposed Project

Folk art, poetry and sculpture are the art forms addressed in the New England artist team's work. As long time residents of northern New England, these artists express a commitment to the natural history and health of the woods and rivers of the Northern Forest and an interest in the past and present vitality of the social landscape. The team proposes to create kinetic art, poetry, and narrative-inspired sculpture through community-based charrettes exploring riverfront restoration in several Northern Forest communities.

Former NHSCA Roster Artist Tom Rush sells Land to Forest Society

After nearly three years of effort and planning, the Society for the Protection of New Hampshire Forests has purchased more than 300 acres from Tom Rush, former State Arts Council Roster Artist and long time Master of Ceremonies for the Annual NH Business Committee for the Arts Awards Gala. The purchase means that the 300 acres cannot be developed. The land - to be named the Tom Rush Forest - will eventually be home to marked hiking trails and a small parking area.

The Forest Society paid the folk singer \$320,000 for the acreage. An anonymous donor gave the money that paid for the property. Rush, a Portsmouth native who settled in Deering in 1971 and lived there until 1990, said he was determined to save the property. "The land is very special - there are many kinds of habitat and terrain, and as you walk through it you go from hardwood to conifers, hilltop to marsh," said Rush from his home in Wilson, WY, where he lives with his wife, naturalist Renee Askins, and their 3-year-old daughter. "There was even a mountain lion sighting that was pretty credible - it's hard to mistake a cougar for anything else. I didn't like the idea that one day it all could be carved up for an industrial park."

Rush bought the Deering property in 1971; he moved to Wyoming in 1990. The Rush land is on Gregg Lake Road and extends to the border of Route 149, the town center. It complements 485 acres of Audubon Society land off Clement Hill Road. The Forest Society manages several other protected areas in Deering, including the 215-acre Wilkins-Campbell Forest. "With the addition of the Rush land, we are preserving this green belt in the center of Deering," said Hotz. "It is an important step in keeping the rural character of the town."

Hotz said that the Rush land is an ideal natural habitat for birds, and it is already home to many turkeys and woodcocks. Rush, who still visits the area occasionally, continues to tour and make albums as his wife garners honors for her book *Shadow Mountain*, a memoir of her battle to reintroduce wolves to Yellowstone National Park.



National News

Work of Keene Artist restored for \$2 million

A monumental task is being undertaken to restore a pair of extraordinary murals, each measuring more than 34 feet long and almost 13 feet high, that are affixed to the curved walls of the rotunda inside the National Archives building in Washington, DC. In 1934, Barry Faulkner from Keene was commissioned to create the murals as background to the Declaration of Independence, the Constitution and the Bill of Rights. Faulkner received \$36,000 for his work. The documents, collectively called the charters of freedom, are seen by approximately a million visitors each year.

At a cost of \$2 million, restorers are using state of the art technology to mitigate the wear and damage that has come with age and with the use of unstable adhesives that attached the murals to the wall. The project is part of a major renovation of the National Archives building, which is scheduled to reopen on September 17, 2003, Constitution Day.

Arts Education is Focus of 2002 National Arts and Humanities Month

October is National Arts and Humanities Month, a celebration of the arts and culture in America. The theme for this year is arts education and the need to provide comprehensive arts education programs for children both in school and communities. It's also a wonderful opportunity for arts organizations and specifically the *Art. Ask for More* PSA outreach partners to secure donated media to run these arts education ads. This month-long celebration originally grew out of National Arts Week, started in 1985 by the National Endowment for the Arts and Americans for the Arts and has now become the largest annual celebration of the arts and humanities in the nation. Visit www.americansforthearts.org/services/visibility/nahm.asp for helpful ideas and tools to promote arts education throughout October. Among the tools available for download: the official National Arts and Humanities logo, a sample proclamation, and an article on "Ten Tips for Parents to Keep the Arts in their Children's Lives." 

Alan Lomax Preserved American Folk Music

Alan Lomax, the celebrated musicologist and folklorist who helped preserve America's and the world's heritage by making thousands of recordings of folk, blues and jazz musicians from the 1930s onward, died July 19 at age 87. He was the son of folklorist John A. Lomax, who he began to assist in his teens as he interviewed and recorded musicians of almost every stripe. At that time the work entailed lugging around recording equipment that weighed hundreds of pounds. Lomax said that making it possible to record and play back music in remote areas "gave a voice to the voiceless" and "put neglected cultures and silenced people into the communications chain." Much of their work was done for the Library of Congress, where the Archive of American Folk Song had been established in 1928.

Liz Lerman awarded MacArthur Fellowship

The MacArthur Fellows Program recently announced their 2002 awards and have granted a fellowship to Liz Lerman, choreographer, founder and artistic director of the Dance Exchange in Takoma Park, MD.

Lerman's work first came to New Hampshire's attention thanks to a 1992 Dance on Tour grant that the State Arts Council received to bring Liz and her company to Portsmouth, Keene, and Claremont to engage dancers and the community in workshops, classes and performances. As a result of their innovative community arts work in Portsmouth, the Music Hall invited the troupe back in 1994 to start a community planning process for The Shipyard Project, a tribute to the Shipyard workers, its history and contributions to the community captured through story and dance.

Lerman's work was catalytic and lives on in the form of other community arts projects that grew out of the Shipyard Project experience. The impact of Lerman's work is currently being documented via a display piece and publication that will be used to educate other communities throughout the state about the power of the arts to transform and improve community life. Lerman's passion and creative vision as a teacher, storyteller and pioneer community artist has had a profound effect on community arts work in New Hampshire and around the country. 

THERE'S NOT ENOUGH
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NO WONDER
PEOPLE THINK

**MARTHA
GRAHAM**

IS A SNACK
CRACKER.



For more information about the importance
of arts education, please contact
www.AmericansForTheArts.org.



Deadlines

Note: All deadlines are for the Fiscal Year (FY) 2004 grant period of July 1, 2003 through June 30, 2004 unless otherwise noted.

Artist Services

New Works	May 2, 2003
Fellowship	May 2, 2003

Arts Advancement

Cultural Facilities	February 7, 2003
Project Grant	March 14, 2003

Arts in Education

Artist / Educator Projects	February 7, 2003
AIE Leadership Grant	August 14, 2003

Community Arts

Community Arts Development	March 14, 2003
Project Grant	Quarterly*
Peer Mentorships	On-going

Traditional Arts

Project Grant	March 14, 2003
Apprenticeship	April 28, 2003

Across Programs

Art Links: Final Proposals	September 15, 2003
Mini-Grants	Quarterly*

*Quarterly Postmark Deadlines:

January 1, 2003 for projects on or after April 1, 2003
April 1, 2003 for projects on or after July 1, 2003
July 1, 2003 for projects on or after October 1, 2003
October 1, 2002 for projects on or after January 1, 2004

For more information: 603/271-2789
NH Relay Services TTY/TDD: 800/735-2964
Website: www.state.nh.us/nharts



Mark Your Calendar

Regional Grant Information Sessions

The New Hampshire State Council on the Arts will hold five sessions around the state to provide information to artists, arts organizations, communities and schools about the State Art Council's funding opportunities for projects taking place between July 1, 2003 and June 30, 2004 [FY'04]. Artists, arts administrators, community leaders, educators, arts volunteers and parents are encouraged to attend these free sessions.

Meetings will include an overview of the Council's grant guidelines for its five funding areas: Artist Services, Arts Advancement, Arts in Education, Community Arts, and Traditional Arts. Coordinators for each category will be on hand to describe criteria, answer questions, and conduct breakout sessions.

To let the State Arts Council know which session you plan to attend, call 271-2789, e-mail mdurkee@nharts.state.nh.us or for speech/hearing impaired, call TTY/TDD 1/800-735-2964. All locations are physically accessible. If you need special assistance or adapted materials (e.g., sign language interpretation or large-print text), please let the State Arts Council know three weeks prior to the workshop date. 

Wednesday, October 23, 3-5 pm

Monadnock Region
Sharon Arts Center
457 Route 123,
Sharon, 924-7256

Tuesday, October 29, 3-5 pm

North Country Region
Lancaster Elementary School
51 Bridge Street,
Lancaster, 788-4924

Thursday, October 24, 3-5 pm

Seacoast Region
Seacoast Science Center
Odiorne State Park
570 Ocean Blvd.
Rye, 436-8043

Wednesday, October 30, 3-5 pm

Dartmouth-Sunapee Region
AVA Gallery & Art Center
11 Bank Street,
Lebanon, 488-3117

Monday, November 4, 3-5 pm

Merrimack Region
Concord Community Music School
23 Wall Street
Concord, 228-1196



Arts Council Transitions

New Hampshire native **Sarah J. Chalsma** of Loudon has joined the State Arts Council staff as Arts Program Assistant. She replaces Mary Molloy Beaulieu, who has taken a public relations position at the Hopkins Center. Sarah, a



Photo by Julie Mento

New Arts Program Assistant, Sarah Chalsma of Loudon.

graduate of Skidmore College, has previous experience with state government, having previously worked in the Governor's Office of Energy. Most recently employed by Rowland Studio, Inc., she is an accomplished artist and looking forward to being of service to other New Hampshire artists. Among other tasks, she will be researching and sharing artist opportunities through the State Arts Council's popular e-news

service. In addition to welcoming her to her new position, we extend congratulations upon her September 15th marriage to Andrew Chalsma. 

NH Arts News

Publication Credits

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Department of Cultural Resources
Division of the Arts**

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Arts Opportunities in your Inbox

In order to offer you Arts Opportunities on a more timely basis, we will be sending notices about auditions, calls for entries, classes and seminars, workshops and conferences, funding opportunities, and more, via our e-news service.

If you are already on our e-news mailing list, you will receive our new Arts Opportunities listing directly to your e-mail inbox bi-weekly.

If you are not already getting e-news in your Inbox, e-mail info@nharts.state.nh.us.

This will replace our former Opportunities listings in this publication. We encourage submissions from throughout New Hampshire and beyond. Send your information to info@nharts.state.nh.us. Entries will be selected and edited for length and content.

Please visit the *NH Arts Events Calendar* from our homepage, www.state.nh.us/nharts, to post your exhibits, performances, and other events for free! 



New Hampshire State Council on the Arts

Established in 1965, the New Hampshire State Council on the Arts (also known as the New Hampshire Division of the Arts) is the state's arts agency. It is funded by the Governor and Legislature of the State of New Hampshire, and by the National Endowment for the Arts, a federal agency. Volunteer citizen State Arts Councilors (see list below), appointed by the Governor and Executive Council, set policies and approve grants for the New Hampshire Division of the Arts, and advise the Commissioner of the Department of Cultural Resources on all matters concerning the arts.

The State Arts Council's mission is to enrich New Hampshire's quality of life through the arts. The Director of the New Hampshire Division of the Arts administers the agency, which is part of the Department of Cultural Resources. The Division's Director and the Department's Commissioner are appointed by the Governor and Executive Council.

New Hampshire State Arts Councilors

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- Richard W. Ayers, Sanbornton
- Mimi Bravar, Bedford
- Grace Freije, Manchester
- William Hallager, Lincoln
- Paul Hodes, Concord
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